

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME VIII

NEW YORK, AUGUST, 1913

NUMBER 8



MARBLE RELIEF
SPANISH, THIRTEENTH CENTURY

A THIRTEENTH CENTURY
MARBLE RELIEF FROM POBLET

THE monastery of Poblet was the home of many examples of early Spanish art which are now exhibited in foreign museums; for the rioters who plundered and partly demolished the ancient buildings in 1822-1835 carried away numberless statues and decorative fragments from altars and tombs. Some of these objects early found their way into the hands of traveling artists, who used them as studio "effects" in days when every studio was more or less a bric-à-brac shop; others have remained hidden away in the neighborhood, and have been extracted year by year by visiting collectors, sometimes from the most unlikely places—garrets, cellars, garden rockeries, fountains, and stables. Even a few years ago an interesting marble relief was discovered, as I myself can bear witness, in a poultry stall in the street market of the neighboring Tarragona. Important finds, however, have become rare; noteworthy, therefore, is the Museum's acquisition of a small bas-relief (18 in. x 22½ in.) of a chevalier, lately unearthed, which formed part of one of the earliest monuments of the ancient church. It is probably from the side or end of a tomb, and from its excellent workmanship the object was evidently prepared in memory of a personage of the highest rank. This we may fairly conclude was the celebrated conquistador, Jaime I; for a part of a border of a monument bearing the kingly blazon of Aragon was discovered at the same time, a fragment which formed a cornice for the present relief. Certainly the object dates from the period of Don Jaime, who died in 1276. Other parts of his tomb have been preserved and correspond in material and workmanship to the present sculpture. The mummy of the king, it may be noted, is no longer at Poblet; it was transferred about 1836 to the choir of the Cathedral of Tarragona where a new monument has been erected.

Aside from the interest of provenance, the present relief is worthy of careful study from two viewpoints: first as an *objet d'art* and second as a rare document

for the study of early military equipment. In the first regard, one recalls that the plastic art had reached an extraordinary degree of development in Spain during the thirteenth century, and it is not difficult to decide that the present work shows the marks of its place of origin and of the period. The horse bears its knight proudly, its legs, fore and hind, separated widely, the posture of a trained horse *en grande tenue*. It seems huge in size, for the head is small, the neck high and straight, quite giraffine, and there is a mystical look about it which recalls to us the apocalyptic beasts dear to the artists of those days. Over the horse's head and shoulders passes a tightly fitted housing which falls in narrow rounding folds about the neck, and extends thence from the chest to the ground, its lower margins rolling outward in slightly radiate folds. The housing appears at the crupper also, and, after the mode of the thirteenth century, hangs nearly to the hoofs. The chevalier himself is executed in a masterly way. He sits lightly balanced, high in his armored saddle, with the air of one who has been reared on horseback; one feels that his knees grasp the saddle and that his feet swing freely in the stirrup. And that his seat is good is shown in the swing of his shoulders and in the inward curve of his backbone above the hips. Even the set of his head indicates the horseman at his ease. As he turns to face the observer, he extends his arms in gesture of salute. The proportions of the figures are clearly naïve, the horse is a monster and the man is a dwarf in arm and leg, but these are defects which are soon forgotten. One notes rather the poise and energy of the knight and his destrier, a composition of rare vitality. Its sculptor had also an admirable mastery of his material. He was sure of his lines, whether chiseling in boldest relief, or modeling delicate draperies, showing in these matters the same traits as the Greek artists. The entire marble appears to have been brightly polychromed, judging from the present traces of color; the horse's housings were striped vertically in red (the color of Aragon), and their linings were green.

From the viewpoint of the study of ancient armor, the present sculpture is of considerable value. It supplements, in the round, the drawings of the manuscript *Cantigas de Santa Maria*, of Alphonso the Wise, which is preserved to-day in the Escorial. It shows similar horse trappings, including a curious plate, probably of cuir-bouilli, which protected the flank and rump. The rein was singularly light, probably of horsehair, which was flung over the high cantle of the saddle; it was for curb only, and the branch of the bit, to which it was attached, extended far down at the side, the ring marking its end appearing against the horse's neck. 'Twas a merciless curb, and speaks clearly of a time when a rider expected instant obedience; he had other things to do than struggle with his horse; his hands must be largely free for the use of buckler and sword. In the knight's equipment one notes the early bassinet which extends low at the back of the head, comes to a sub-acute point, and is strengthened by strips of metal, probably of steel gilded, which covered the sutures of the triangular plates which make up the shell, or timbre, of the casque of this period. The knight is fully clad in banded mail, which is of links of the largest size, and his heavy shirt or hauberk extends down the thighs half-way to the knees. He is wearing a surcoat, close-fitting, but slashed at the skirts; it is especially interesting, as the modeling clearly shows, that a heavily padded garment was present underneath the mail. The legs were encased in a pantaloon of chain mail which terminated in mail sollerets, as one sometimes sees in early brasses. The mail of the hand was not continued over the palm: here a separate pad is shown which was probably of leather. A narrow ceinture suspends the long straps of the sword hanger, which is articulated to the scabbard by means of large rings. The sword hilt has the usual short guard and straight quillons, and the pommel is unusual in developing the form of a fleur-de-lis. The buckler, borne on the knight's extended arm, is typically Spanish; its rim is distinct and was probably of metal and its central portion was of wood, or possi-

bly of boiled leather; the straps for the hand and arm were broad and strong, and their ends slightly ornamented where they were fastened to the shield.

B. D.

CLASSICAL DEPARTMENT

ACCESSIONS OF 1912

SCULPTURES, TERRACOTTAS, AND MISCELLANEOUS OBJECTS

SCULPTURES

THE two most important sculptures purchased in 1912—the Roman portrait head in red porphyry and the archaistic head of Athena—have already been published in a previous number of the BULLETIN. There remain to be described eight¹ other pieces.

Of these the most important is an Athenian gravestone in the form of a large vase (fig. 1). Our collection of Greek sculptures comprises a number of gravestones of various types—the simple slab, decorated with a relief or painting and surmounted by a decorated finial; the more monumental type in which the sculptured slab is recessed between two pilasters in the form of a shrine; and the slab without relief decoration, ending above in an akroterion. This is our first example of another form which became very common during the fourth century B. C., in which the monument has assumed the shape of a vase and has a relief decoration on its principal field. Its origin is clearly derived from the custom of placing terracotta vases on the tombs as offerings to the dead, as is shown by the fact that the two shapes which occur in marble, the lekythos or oil-jug and the loutrophoros or marriage-vase, are also the two which were commonly used for the dedications in terracotta. Our example has the shape of a lekythos and is decorated with a charming scene in relief, representing a man and a woman clasping hands, and a seated woman holding out a bird to a little girl. We may

¹A ninth piece has not yet been properly set up and will, therefore, be reserved for future treatment.

assume that the monument was raised in memory of a woman, who is here shown in two aspects — in her relation to her husband, to whom she is quietly bidding farewell, and in her relation to her child, with

with no suggestion of grief except in the quiet pathos which pervades the scene.

As is well known, reliefs of this kind are frequently of hasty execution, as a result of their production in large numbers, often by artisans rather than artists. The workmanship in our relief, though not of the highest finish, is considerably above the average. From its style it can be assigned to the early fourth century B. C.

The head of an old woman is interesting in connection with the statue of the Old Market Woman acquired by the Museum in 1909. The head is clearly from a similar statue and represents the same type, with some variations, such as the manner in which the kerchief is worn, and the absence of the wreath. The style is of the same uncompromising realism, the deep furrows and the withered skin being represented without any of the idealizing tendency characteristic of the earlier Greek artists. Unfortunately the features of the newly acquired head are much mutilated and thus throw no light on the missing parts of our statue.

A charming relief dating from the fourth century B. C. shows a youth on horseback. He wears a chlamys, or short cloak, and shoes, and places one hand on the head of his spirited animal. The subject and style recall the other relief of a young horseman in our collection, but the new example does not show the same perfection of modeling and composition that distinguishes the other work.

A pointed pillar, 14½ in. (37.2cm.) high, with a snake coiled round it and an ivy wreath at the top, probably served as a symbol of Apollo Agyieus, who, we are told, was worshiped under the form of a pointed column. Similar objects often occur on coins and have been thus interpreted (cf. Overbeck, *Griechische Kunstmythologie* p. 3 f.). The base of our example is left rough and was evidently intended to be sunk in the ground.

A head from an archaic Greek relief, found at Megara, is noteworthy for the treatment of the eyes, which are left hollow and were evidently intended to be inlaid with some other material.

The three other pieces are heads, all



FIG. 1. ATHENIAN GRAVESTONE
IV CENTURY B. C.

whom she is playing, as she might have been any day during her life. These two simple scenes are typical of the subjects selected by the Greek artist for tomb representations: they show the dead as she was in every-day life, with only a note of parting introduced by a handclasp, and

considerably under life-size. One is of a youth, of fifth-century type, somewhat fragmentary; the second represents a boy with short wavy hair, dating from the fourth century B. C.; and the third is of a baby (fig. 2), modeled with great truth to nature, probably of the Roman period.

TERRACOTTAS

The terracottas acquired during the last year are of varied character, ranging from the sixth century to the late Greek period, and comprising reliefs, statuettes, and parts of large figures in the round. First must be mentioned three archaic Greek reliefs. Of these the most important is one belonging to the so-called "Melian" class, with a representation of Phrixos on the Ram (fig. 4). Phrixos, a fine, youthful figure, has seized the ram by the horns with both hands and thus flies with him to safety over the sea. The water is indicated by a few wavy lines and by the presence of two fishes. The outer contours of the figures are cut out in accordance with the general practice in this class of reliefs; on the surface are numerous traces of white paint. The idea of forward motion is successfully indicated, and the modeling, especially on the figure of Phrixos, has distinction and beauty. This relief is not a recent find, but has been known for some time. It formed part of the Laborde Collection and was published in the *Annali dell' Istituto archeologico*, 1867, Tav. d' agg. B. p. 90. It belongs to the later group of Melian reliefs, retaining only slight traces of archaic stiffness, and must date from the transition period, about 470-450 B. C.

Another interesting piece is a fragment from a "Locrian" relief (fig. 5). It represents Hades, a youthful, beardless figure, carrying off Persephone, who has one arm outstretched to indicate fright, while in the other she holds a cock, an animal especially sacred to her. The clay is of the very rough, gritty kind, characteristic of reliefs from Locri (South Italy). The subject of Hades carrying off Persephone occurs a number of times on similar reliefs (cf. British Museum, Catalogue of Terracottas, B 481, 482 and others there cited),

probably because of their connection with the famous sanctuary of Persephone in that vicinity. On one of these representations (Br. Mus. B 481) enough is preserved to show that Hades is in the act of mounting his chariot, carrying Persephone in both arms; which gives the clue for the interpretation of our relief. It is noteworthy that in some of these reliefs, including ours, Hades is not an elderly, bearded man, as we know him from other representations, but a beardless youth,



FIG. 2. HEAD OF A BABY
ROMAN PERIOD

perhaps in his character of an impetuous bridegroom. On the other hand, about 500 B. C. the greater divinities were sometimes represented beardless; and it is to approximately this period that our relief must be assigned from its style.

The third relief is a small plaque, from Orvieto, representing two warriors, fully armed, clasping hands. The style is that of the archaic period, the composition being clearly reminiscent of Athenian black-figured vase-paintings. The execution is delicate and careful, but not of great finish.

Interesting acquisitions are four reliefs from so-called "Canosa" vases (fig. 3), a series of large ornamental vessels belonging to the Hellenistic period and found chiefly

at Canosa in Southern Italy. The manner in which such slabs were attached to the vases can be seen by an example in our collection (cf. No. 06.1021. 248 in Gallery 8) on which similar reliefs are still in place. The four pieces just acquired are remarkable for the excellent preservation of their brilliant colors. The figures, which are really worked in the round and merely attached to the background at various points, are first covered with a white slip and then colored in tempera with brown,

vigorous and often reminiscent of Greek prototypes. They were originally covered with brilliant colors, so that their effect must indeed have been highly decorative. Our two specimens are excellent and typical examples. The composition shows great freedom, the abandon of the Bacchic frenzy being portrayed with much spirit, while the feeling for rhythmical composition is not lost sight of. The style and execution are similar to those of the Neo-Attic reliefs. There are considerable



FIG. 3. RELIEF FROM A "CANOSA" VASE

black, pink, and blue. They represent scenes of contest, both on foot and on horseback, with two combatants to each slab. The groups are vigorously composed, but there is a marked striving for effect, and the impression of the whole is gaudy and indicative of the decadent taste of the period.

Two large mural reliefs (fig. 6), each with a representation of a Satyr and a Maenad dancing in Bacchic frenzy, belong to the Roman period. Terracotta mural reliefs of this kind have been found in large numbers, chiefly in or near Rome. They apparently served a decorative purpose both on the exterior and interior of buildings. The holes with which they are provided show that they were nailed against the walls. Their style is, as a rule,

remains of the original color scheme, especially on one of the Satyrs: the background was painted blue, pink was used as a flesh-color, brown on the hair, and yellow on the panther's skin. The borders at the top and bottom of the slab are decorated with tongue and palmette patterns respectively.

Among the statuettes the most important piece is a female figure, of Tanagra type, in a rather unusual pose (fig. 7). She is represented with her left knee raised to balance a mirror, by the help of which she is arranging her hair. She wears a chiton and mantle, on both of which are traces of purple color. The mirror is of the type common during the fourth century B. C., with a cover attached by a hinge; it is noteworthy that the surface which

served for reflection is painted blue. The pose is very graceful, and in its unusual outline presents a pleasant contrast to the charming but sometimes rather monotonous series of standing draped figures of the Tanagra class.

A statuette of Priapos, the god of fer-

from Tarentum in the Naples Museum (cf. Winter, *Die Typen der figürlichen Terrakotten*, II, p. 318, 6), the boy is winged, so that it is probable that in our



FIG. 4. "MELIAN" RELIEF
PHRIXOS ON THE RAM



FIG. 5. "LOCRIAN" RELIEF
HADES AND PERSEPHONE



FIG. 6. ROMAN MURAL RELIEF

tility, is of late Greek type. He is represented as an ugly, bearded man, carrying in his garment a variety of fruit, symbolic of his connection with agriculture.

The other statuettes all come from Tarentum and consist of two figures of Aphrodite, one with a small Eros on her lap, the other with a dove and a phiale; a dancing girl; the upper part of a female figure playing the lyre; a flying Eros; and an Eros riding a lion. The Eros on the lion has no wings, but in an almost identical group

group he was also intended to represent the love god. The execution of these figures — as in the majority of Tarentine statuettes — is not of a high order; the finest specimen is the dancing girl, who, in grace and simplicity of pose, almost rivals her Tanagra sisters. A few miscellaneous pieces, also from Tarentum, were found with the statuettes. They are three deep plates, a three-legged stool, and four rosettes with traces of gilding, which probably served as imitation jewelry.

Clay was sometimes used for full-size statues instead of stone. A number of heads from such figures, found in Cyprus, are shown in Floor Case X in the Cesnola Gallery. The example just acquired, which comes from Thebes, is of very primitive type, dating probably as far back as the seventh century B. C. It is the head of a male figure, about three-quarter life-size, wearing a close-fitting cap and earrings



FIG. 7. TANAGRA STATUETTE

of the double spiral type. All over the surface are extensive traces of color.

A large head of a panther which served as a spout is a vigorous piece of modeling of the late Greek or Roman period. On the neck are remains of a wreath of leaves and bunches of grapes.

MISCELLANEOUS

Besides the objects described above, a few of miscellaneous character deserve notice. An important acquisition is a

Roman fresco-painting, 16½ in. (41.9 cm.) by 17 in. (43.2 cm.) (fig. 8). Its condition is somewhat fragmentary, but the subject can still be clearly made out. It is apparently a free copy after the famous group of Hermes and the infant Dionysos by Praxiteles at Olympia, only that Hermes has here become a Satyr by the addition of pointed ears and a wreath. The upper parts only of the Satyr and the child are shown, the whole being enclosed in a medallion, with a border of flowers and fruit. The Satyr is represented with his right arm raised, holding a bunch of grapes; on his left arm he supports the little Dionysos, characterized as the wine-god by the vine leaves in his hair. The influence of Praxiteles' group on subsequent art is shown by a number of sculptures,¹ bronze statuettes, and Roman wall paintings,² which clearly go back more or less directly to that original. Our fresco is an important addition to this list; not only because it bears out the evidence already supplied by some of the other works that the object held in the right hand of the Praxiteles Hermes was a bunch of grapes, but also because it has considerable artistic merit. In the head of the Satyr particularly, with its broad forehead divided by a horizontal groove and the far-away look in the eyes, the artist has caught something of the noble conception of his great predecessor. In the composition, however, there is considerable variance. The little Dionysos is placed much higher in our fresco than in the original group, and the child is not reaching eagerly for the object in the youth's right hand, but drinking from a bowl; so that the motive of holding up the fruit has lost its meaning. This change can easily be explained by the exigencies of introducing the group into a medallion space: the child had to be raised to appear at all, and as, even then, only the bust could be shown, it probably seemed more appropriate to abandon the original pose altogether. In any case, of course, the Roman artist was not working from the Greek ori-

¹cf. e. g. Furtwängler, *Der Satyr aus Pergamon*, p. 21, note 2.

²cf. the references given by Collignon, *Histoire de la Sculpture grecque*, p. 292.

ginal, but from a later conception, which had probably already undergone some changes. It is noteworthy that in the other Roman paintings representing this subject it is also a Satyr and not Hermes who is depicted. Apparently the association of a Satyr with Dionysos was more familiar and, therefore, preferable to the Roman artist.

A finely worked piece is a gold rosette from Rhodes, decorated with smaller rosettes on its petals and the head of a griffin in the center, the whole profusely ornamented with granulation. It probably formed part of a diadem, and was soldered to a ribbon, as there is no other means of attachment. The tyle is early, of the archaic Greek period.

Six pieces of glass from Syria are valuable additions to our already important collection. Two of these are small "Millefiori" or mosaic bowls, one composed of plaques of rich purple and green, with rosettes in yellow, red, and white (fig. 9); the other with the predominating color in light green, and patterns in yellow, red, and purple interspersed. Though of small

dimensions, both are excellent examples of this complicated technique, which was practised chiefly during the first century A. D., and which has produced some of the finest specimens of the ancient glass industry. Two little moulded jugs belong to the class generally called "Sidonian," from the fact that some examples are signed by makers who expressly so called themselves. One is of a beautiful silvery green color and has an effective design of

a wreath round the body; the second is hexagonal in shape, of deep blue color, and ornamented with scrolls and ribs. They date from the period of the first century B. C. to the first century A. D. The other two pieces are a plain glass jug, of exceptionally fine iridescence, and a fragment from a "cameo" glass cup with the relief of a draped woman.

Finally must be mentioned three fragments of ivory, finely

carved with representations of two Erotes and the head of a duck, in relief. They belong to the Roman period, and probably once ornamented a chair or similar object.

G. M. A. R.

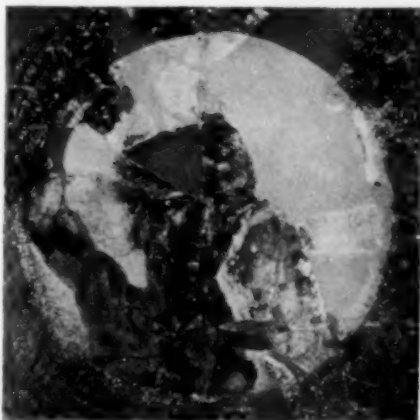


FIG. 8. ROMAN FRESCO

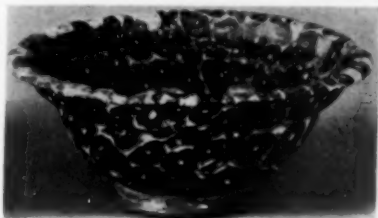


FIG. 9. "MILLEFIORI" BOWL

A RAVEN IN EMBOSSED STEEL
BY THE JAPANESE ARMORER
MYOCHIN MUNESUKÉ

THE Museum acquired recently in Paris at the sale of Dr. Edouard Mène, the well-known collector of Japanese ironwork, the celebrated Raven which had long been known as the capital piece of his collection. This had come to Dr. Mène early in his career as a collector, had been described

anese mind, moreover, and to the foreign one for that matter, this pose has about it something which grows in meaning — an idea both humorous and human which makes the real raven fit into its stiff iron shell. 'Tis a thieving raven that is pictured, but one with a twinge of conscience, alert on his spread legs, his wings with just a degree of readiness about them; a raven that hesitates to make a sound, but has his beak slightly opened, as though he feels it his duty to say something. But he



RAVEN BY MYOCHIN MUNESUKÉ

and figured in various works on Japanese art, and had been exhibited at the Museums Guimet, Cernuschi, and elsewhere.

The Raven is, of course, an okimono, or ornament for the ceremonial niche (*tokonoma*) of a Japanese room. It is of large size, about eighteen inches in length, and seems to have been prepared for a great *tokonoma*, such as one sees in the palace of a daimyo. It is an extraordinary object from many points of view; it is made of a material which is least suited to plastic work, it is embossed with close fidelity to nature, and it is remarkable in its living quality. In the last regard, if in no other, it differs from the hundred and one okimono of its type which one finds in modern shops. The bird has been caught by the artist not only in a lifelike pose, but in a raven's pose, and in one which, while full of expression, is motionless, therefore suited to representation. To the Jap-

still remains undecided in spite of the intense thought which causes him to cock his head sidewise. After all, he may be expected to slink away uncaught and "save his face." . . . Every one who observes him, I believe, develops such impressions. In fact, when the collection Mène was exhibited at the Hotel Drouot it was interesting to stand near the case of the raven and study the effect he made upon his visitors. They would come up, one after another, and glance at him in the hurried way of auction-hunters; then their expression of haste faded away and they would examine him quietly, sometimes circling about till they came to rest at the right point of view. His, in fact, was the only case in the gallery before which visitors would usually come to a full stop. And their remarks showed clearly that they appreciated the artist's point of view. In fact, in an instance of this kind, the

Parisian art-collector is singularly apt to seize the conception of the Japanese.

The present okimono bears the signature of Myochin Shikibu Kino Munesuké, the Chinese characters of whose name appear on a featherless tract under the tail. And this Myochin is evidently the Munesuké who flourished in Tokyo, or Yedo, in the early years of the eighteenth century (his precise dates, I find, were from 1646 to 1724), and who was widely known for his

distinguished patrons by exhibiting objects which had never before been produced in iron. From huge eagles to minute fire-flies he forged ornaments of all sizes and forms. What his fellow-artists would model in wax, for bronze-founding, he modeled at once in armor-steel, and he is reproached with having forged princely armor with less skill than he made toys.

Doubtless much of the work which bears



RAVEN BY MYOCHIN MUNESUKÉ

work in repoussé. He it was who prepared helmets (hachi) embossed in fantastic forms for members of the Shogunate, together with plastrons and shoulder guards with splendid dragons in relief. Armor-making, indeed, was his true claim to recognition as a member of a distinguished family, for he was the official representative of and twenty-second in descent from the first Myochin Munesuké, the great artist-armorer of the twelfth century.

The second Munesuké, it appears, was a versatile genius; he is said to have wearied of preparing armor for a court which was always at peace, and he was constantly tempted by tasks which lay beyond his field. So he amused himself and startled his

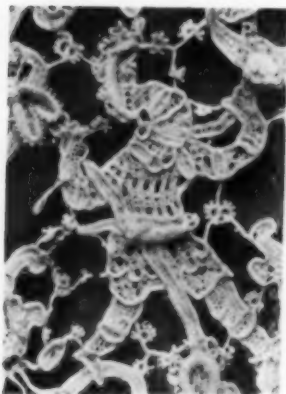
the name Munesuké is false, perhaps in as large a proportion as eight examples in ten. But the present object is apparently the exceptional one. It is admirably executed, and as an example of steel repoussé it is quite equal to the best work of the beginning of the eighteenth century. The incised lines representing feathers give their outline and texture in a masterly way. The metal itself is of the quality one would expect, and the patine and the signature are convincing. But the best evidence which associates it with the hand of Munesuké is the livingness and expression which has been pounded into this bird of steel.

B. D.



SIGNATURE OF
MYOCHIN MUNESUKE

RECENT GIFTS OF LACE



VENETIAN POINT, ABOUT
1725

In the gift of Mrs. Edward S. Harkness, the Museum collection of laces has received four splendid examples illustrating not only the development of technique, but as well the various periods of design. Three of these pieces are needlepoint, and one is an unusually fine old Brussels bobbin-made lace. In the needlepoint, we have two examples of the old Venetian, while the third shows to what degree of excellence the modern worker has attained in the needlecraft industry of the Italian lace school at Burano. The earlier of the two Venetian pieces is pure Italian both in technique and design, and dates from the end of the seventeenth century, at a period when Venice, once preëminent in the art of the needle, was beginning to realize the ability of her French competitors. In the narrow strip just referred to, the delicate scrolls and tendrils embellished with an occasional "rose" built up of minute picots, show the rose point fabric in its best period when the beauty of line was not lost in the maze of ornament that later marred the perfection of the design. The wider piece of Venetian shows marked French influence in its symmetrical arrangement of vertical motifs with branching scrolls, and the more or less regular arrangement of brides that developed into the hexagonal mesh of the point de France, shown in the modern copy of the superb fragment worked at Burano. This piece dates from the late seventeenth or early eighteenth century when the French workers, having acquired the Venetian technique, showed a tendency to abandon

Italian patterns and imprint upon the fabric a character more distinctly individual. The royal patronage of the Grand Monarque demanded a fabric that equaled that of Venice, the market that prior to the administration of Colbert had furnished the court of France with this luxury. As a result court designers were employed and the points de France soon surpassed the Venetian product in popularity, much to the advantage of the national exchequer. The piece of modern lace made at Burano is a reproduction of a flounce of point de France dating from the first quarter of the eighteenth century, the period of the Regency. The rich pattern with its foliated pineapple motif, suggests the brocades produced at Lyons in the early eighteenth century, and is a style of lace well adapted to the sumptuous taste of the church prelates of the period, as is evidenced by contemporary portraits.

The flounce of Brussels lace is especially interesting, representing as it does that stage of the Rococo period when the designer seems to have gone far afield in pursuit of motifs to satisfy a demand for the unique; all balance and symmetry is abandoned, the foliated scroll has disappeared, to be replaced by sinuous branches, like trees in autumn deprived of their summer dress, worked out in the most intricate meshes of the Flemish lace workers' art. While this type of design appears frequently in brocades, only occasionally does one find it reproduced in lace; there is in the large number of Flemish laces owned by the Museum but one similar piece, a small fragment in the Seligman Collection. This flounce doubtless originally formed part of a large piece, such as is shown in the portrait of the Empress Marie Therese by von Meytens illustrated by Dräger¹; in fact, the design is so similar it seems as though the piece might be a fragment of the regal garniture, the small diaper pattern found in the groundwork being identical with that shown in the portrait.

Another gift of unusual beauty recently received is a deep border for an alb of

¹M. Dräger. *Die Wiener Spitzenausstellung*, 1906, p. 15.

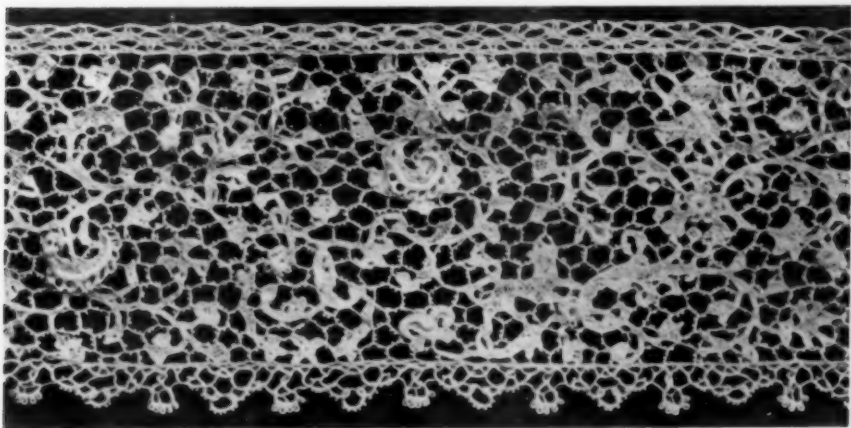
exquisite drawnwork bequeathed by Mrs. Harriette Goelet. This is a church piece bearing emblems of the passion and other church symbols interspersed with birds and butterflies, in a symmetrical arrangement of foliated ornament, a superb example of this class of work. Other recent additions are a charming scarf of white Spanish lace, the gift of Mrs. John C. Gray; a fine example of black Spanish lace of interesting pattern given by Mrs. Russell Wellman Moore; several dainty pieces of English lace from Mrs. Russell Sage, and a delightful strip of point de France à *personages* presented by Miss Emily Tuckerman. While the Museum collection is rich in Venetian points and has a few beautiful examples of the points de France, the greater number of these show the typical scroll of the Italian Renaissance or the more symmetrical patterns of the French designers and only in occasional instances do figures appear. Very early and unique examples of the lace workers' venture in the field of figure work are shown in the Judith and Holofernes piece from the Blackborne Collection and also in a cover, the gift of Mrs. Edward Luckemeyer, in which a centauress alternates with a mermaid. In both of these the feeling is distinctly Gothic, markedly so when compared with the debonair herald

that appears in the lace presented by Mrs. Julian James, or again the exquisite birds and dolphins in one of Mrs. Astor's pieces. Miss Tuckerman's gift shows still another phase of the art. In this the naïve little figures, presumably dancers, trip through the intricate meshes of the pattern apparently unmindful of a rampant lion tarrying in their midst; the fact that the worker seems to have followed no set regularity in placing the figures but adds to the charm of the whole, the eye coming unexpectedly upon them in following out the lines of the pattern. In these lighter and more delicate fabrics one is brought at once into an atmosphere of delicate refinement perhaps more appealing to the feminine taste than the sumptuous fabric produced for court and ecclesiastical circles.

For the present these laces will form an individual group in the lace galleries before they are placed in the collection as classified.

Of special interest also is the recent loan by Mrs. J. S. Spingarn of some very beautiful early Italian needlepoints which, with the exception of a few pieces of Flemish lace placed with the bobbin laces, fill a case in the alcove assigned to cutwork and punto in aria.

F. M.



POINT DE FRANCE, 17TH-18TH CENTURY



BRUSSELS FLOUNCE, ABOUT 1750

NOTES

COLUMBIA SUMMER SCHOOL VISIT. — Among the excursions planned for the Summer Session students of Columbia University, which embrace visits to certain institutions of educational value in New York City, and places of historic, literary, and general interest near the City, was one to the Museum, on July 10th. The members of the school were received in the Lecture Hall where a brief address was made concerning the Museum's work with teachers and the ways in which its collections are utilized. After the talk the party was divided into small groups according to the individual interest in the collections, each group under a member of the staff, to visit the special sections.

A NOTEWORTHY CHANGE OF POLICY. — The following paragraphs, taken from Academy Notes for April, are of interest as an announcement of a significant change of policy in a museum that has been unusually successful in the past in obtaining many excellent loan exhibitions:

"The Director of the Albright Art Gallery is strongly opposed to the installing and taking down of exhibitions in such rapid succession that they have no educational advantages whatever, and before

the critics or public in general have had time to understand or appreciate their value. Besides being a useless expense, it does no one artist any real good. It would be far better to have one exhibition at a time and by thus economizing, increase the possibilities of buying pictures for the permanent collection of a museum.

"The Director knows whereof she speaks, as she has tried the above method and found it entirely unsatisfactory. One year, twenty-two exhibitions were held at the Albright Art Gallery. What happened? Before a collection could be thoroughly advertised or even properly seen, to say nothing of being studied, it was gone, shipped, rushed up on the walls of another museum with the same result — that, weeks after, visitors came to inquire after a particular picture or collection which by that time had almost made the rounds of all the galleries!

"The Albright Art Gallery will now accept only exhibitions of the very highest standard, which, however, will not be confined to any epoch, any phase, or any medium of art, but the best work of the artists of every period and every country will be exhibited at one time or another — not, however, *en masse*! The Gallery will hold such exhibitions for a longer

time; it will not crowd its pictures but will hang them all in a single line, the arrangement being carefully studied as to harmony, size, subject, tone, and the relation of one picture to another. The works of the painters of the different schools will be separated, not only in groups, but in different rooms, if possible."

THE LIBRARY. — There have been added to the Library during the past two months four hundred and ninety volumes, of which number seventy-two were received by gift.

The names of the donors are Mr. Edward D. Adams, Mr. Hugo Ballin, Mr. Henri Baudoin, Messrs. C. & E.

Canessa, Messrs. P. P. Caproni and Bro., Mr. John D. Crimmins, Mr. L. Curtins, Mr. Robert W. deForest, Messrs. A. L. Diamant and Co., Mr. F. Lair-Dubreuil, Messrs. Durand-Ruel, Mr. Théodore Duret, Mr. E. J. Edwards, Mr. Jules Feral, Prof. William H. Goodyear, Mr. Charles Henry Hart, Mr. Hugo Helbing, Duc de Loubat, Miss Florence N. Levy, Prof. Camille Matignon, Messrs. Moulton and Ricketts, Messrs. F. Muller and Co., Dr. Paul Murch, Mr. Bernard Quaritch, Mr. Maurice V. Samuels, Mr. L. O. Th. Tudeer, and Mr. Robert B. Woodward.

A gift of eleven photographs was received from Miss Isabel Hapgood.



RAVEN
BY
MYOCHIN MUNESUKÉ

COMPLETE LIST OF ACCESSIONS

JUNE 20 TO JULY 20, 1913

CLASS	OBJECT	SOURCE
ARCHITECTURE..... (Wing F, Room 5)	Marble mantel, by Pedoni, Italian, about 1500.....	Purchase.
CERAMICS.....	†Two posset pots, slipware, Staffordshire, English, early eighteenth century.....	Purchase.
IVORIES.....	†Plaque, Hispano-Moresque, twelfth to thirteenth century	Purchase.
MEDALS, PLAQUES, ETC....	†Bronze plaque, Adoration of the Magi, fifteenth century; bronze silver-plated plaque, Madonna and Child and Saints, late fifteenth century—Italian....	Purchase.
METALWORK.....	*Thirty-eight pieces of silver: bowl (Haarlem), dated 1682; bowl (Friesland), dated 1737, —Dutch; pair of candlesticks, circa 1700; pair of candlesticks, snuffers, snuffer-tray, and ink- stand, eighteenth century— Spanish; dish, tazza, and shell- shaped vessel, eighteenth cen- tury, eleven snuffers and twelve snuffer-trays, eighteenth to nineteenth century—Portu- guese; pair of candlesticks, Flemish or Portuguese, eigh- teenth century; centrepiece (épergne) with cut-glass bowl, English, dated 1799.....	Purchase.
MUSICAL INSTRUMENTS....	*Claviola, French; keyed dulcimer, Italian; war-horn, African; bow with rattle, Indian—nine- teenth century.....	Gift of Mrs. John Crosby Brown
PAINTINGS..... (Floor II, Room 13)	*Fairy Tales, by J. J. Shannon ... Magnolia, by J. J. Shannon.....	Purchase. Purchase.
SCULPTURE.....	†Alabaster relief: Head of Saint John the Baptist, English, fif- teenth century.....	Purchase.
TEXTILES.....	*Sampler, Austrian, dated 1782.. *Embroidered coverlet, pair of curtains, and valance, Chinese, eighteenth century..... *Twenty-one chintzes, French, eighteenth to nineteenth cen- tury; seventeen chintzes, Eng- lish, eighteenth to nineteenth century..... *Four samplers, Spanish, eigh- teenth to nineteenth cen- tury..... *Printed bedspread, American, early nineteenth century....	Purchase Purchase. Purchase. Purchase. Purchase.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

WOODWORK AND FURNITURE	*Woodwork from a house in Abbeyville, France, Street of the Tan- ners, circa 1600.	Purchase.
	*Bed, four-post, Chippendale style, English, circa 1755.	Purchase.
	†Hepplewhite chair, English, circa 1775.	Purchase.

LIST OF LOANS

JUNE 20 TO JULY 20, 1913

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC. (Floor II, Room 22)	Bronze medal, Centennial Anni- versary of Evacuation of the British from New York, 1783- 1883.	Lent by Mr. George Sawyer Kellogg.
METALWORK. (Floor II, Room 22)	Silver chocolate-pot, American, early eighteenth century.	Lent by Hon. A. T. Clearwater
PAINTINGS.	*Madonna and child, attributed to the School of Leonardo.	Lent by Mr. Lockwood de Forest.
	*Portrait of Gouverneur Kemble, by Gilbert Stuart.	Lent by Mr. Lockwood de Forest.
(Floor II, Room 21).	Moonrise, by Claude Monet. ...	Lent by Mr. Arthur B. Emmons.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART**
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Ass't. Secretary, at the Museum.

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FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6.00 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.